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## BULLETIN OF THE ART INSTITUTE OF CHICAGO

tors, of which Arthur B. Davies is president. The aim of the Association is, in the words of the president, to give the public an opportunity to see for themselves the results of new influences at work in other countries in an art way. The exhibition, however, includes not only the works of European radicals, but also a gallery of paintings by American moderns.

It is impossible to characterize briefly an exhibition so diverse, for there is no total effect that one can sum up in words. The only connecting bond seems to be that of novelty.

The pictures have been grouped as well as possible to facilitate observation. The first gallery is devoted chiefly to living Frenchmen. In the second are the Englishmen, Augustus John and Conder. A third contains works of the three dead leaders of radicalism, Cézanne, Gauguin and Van Gogh. The Cubists follow, and then the Americans. The last gallery is devoted to the imaginative Odilon Redon, and affords an unusual opportunity to see the work of this romantic French painter.

To give a special opportunity to see the collection, the building will be open during the entire exhibition from 9 a. m. until 10 p. m.

### COMING EXHIBITIONS

**A**N exhibition of paintings by Frederick Carl Frieseke follows Mrs. Palmer's on April 8. Mr. Frieseke is a former student in whose success the Art Institute takes much pride. He now lives in France, and is a member of the group of artists at Giverny, who are absorbed in the study of light and related color problems in painting the figure out of doors.

His exhibition will be followed on April 22 by works of the late William Keith of California. Mr. Keith was born in Scotland in 1839 and came to this country when he was about 12 years old. The early years of his career were

spent in wood engraving, but when photo-engraving made his trade unprofitable he turned to painting. He was self-taught, but repeated trips to Europe familiarized him with the famous works of all schools. He is best known by his paintings of California, subjective expressions of the mood in nature. A characteristic canvas hangs in the Friends of American Art Collection.

On April 25 there will be opened an important exhibition by Paul Albert Besnard of Paris. Besnard is one of the most distinguished of contemporary French artists. He is extremely versatile and although chiefly a painter of mural decorations and portraits, has also to his credit landscapes, genre subjects, designs for stained glass, and other decorative work. Among his mural paintings are the decorations in the Hôtel de Ville and the École de Pharmacie at Paris, the French Embassy at Vienna, L'Hôpital de Cazin at Berck, and the Comédie Française. The exhibition, which includes more than one hundred works, portraits, decorations, sketches, drawings and prints, attempts to show something of his varied talent and method of work. The collection was brought to this country by the efforts of Mr. Jean Guiffrey of the Museum of Fine Arts, Boston. On May 15 will come another foreign collection, the Spanish Exhibition, of which an account follows. The complete announcement of exhibitions will be found on page 57 of this BULLETIN.

### THE SPANISH EXHIBITION

**T**HE exhibition of contemporary Spanish paintings in May will be a very unusual one. It will consist of about 60 works, collected in Madrid by Miss Ethel L. Coe, an instructor in the Art Institute school, and brought directly here for exhibition. Miss Coe was invited to Madrid by Sorolla during his visit to Chicago, and has been in Madrid about a year and a half. In gathering the collection she has had the assistance and co-operation

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not only of Sorolla, but of Señor Manuel Cossío, the distinguished critic, author of "El Greco," and of Señor Castillejo, well known both as a publicist and as a man of taste. A few of the works have been in the Paris Salon, but most of them are fresh from Spain. Some of the artists represented are Sorolla, Gonzalo Bilbao, Villegas, Cecilio Pla, Sotomayor, José Garnelo, Morera, Anselmo Nieto, Najera, Manuel Benedito and Eduardo Chicharro.

Zuloaga will be represented by some works borrowed from New York. The collection will be exhibited in other cities after it has been seen here.

### EXHIBITION OF MODERN ART

**Q**UESTION has been raised in some quarters whether the Art Institute does right in exhibiting the strange works of the cubists and post-impressionists; whether a great museum ought not to adhere to standards and refuse to exhibit what it cannot be supposed to approve.

The policy of the Art Institute, however, has always been liberal, and it has been willing to give a hearing to strange and even heretical doctrines, relying upon the inherent ability of the truth ultimately to prevail.

In the present instance it is well known that the radicals and extremists in art have arrested a great deal of attention in Europe, and there naturally is a lively curiosity in art circles here to see their productions. There is no prospect of their being seen here in any comprehensive way unless the Art Institute exhibits them.

The present exhibition is very diverse. It is safe to say that the artists range all the way from the sincere, and usually eccentric, person who has revolted from conventionalism, and seeks relief in novel modes of expression, to the reckless, and often ignorant, fellow who seeks easy notoriety and hopes to impose upon the public.

### NOTES ON PAST EXHIBITIONS

**M**UCH attention was received by the Centenary Exhibition of paintings by George P. A. Healy, held in January. Almost one hundred works, covering a range of fifty years work, were collected from various sources by his daughter, Mrs. Lysander Hill. There was a strong personal interest in the exhibition on account of the many portraits of prominent Chicago people of forty or fifty years ago. But the exhibition fulfilled a more important mission in showing the artist's work in so comprehensive a manner as to establish firmly his reputation as a portrait painter of solid attainment. He has suffered somewhat, as extremely prolific artists usually have, from the unevenness of his output. Healy's place in the growth of American art is a notable one, for he was one of the first adventurous few who went not to England for instruction and inspiration, but to Paris. Few portrait painters have had a more interesting career. Many famous names of both this country and Europe figure in his list of subjects.

In January also came the exhibition of German Graphic Art which was a welcome addition to our material for the study of German art. Important men such as Klinger, Thoma and Liebermann, and their followers and associates, were well represented, and the exhibition was highly illustrative of a branch of art in which the Germans appear at their best. The subjects, fantastic, imaginative, realistic and humorous, and the variety in medium and technique, showed in a comprehensive manner the breadth of German expression in this field of art.

The Antiquarian Society held from January 21 to February 2 a special exhibition of textiles lent by Messrs. Bacri of Paris, Mrs. Chauncey Blair, Mr. Henry Golden Dearth and Mrs. Martin A. Ryerson. Mrs. Blair's important Persian textiles were shown, and the exhibition was also very unusual in the